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ABSTRACT

This paper seeks to bridge two United Nations Educational, Scientific, and Cultural Organization (UNESCO) themes in education: learning to know and learning to do. The paper discusses the place of each theme in art education, interpretting "learning to know" as art's reflective component and "learning to do" as art's productive component. It provides a short history of productive and reflective art education in the Netherlands and furnishes a comparison of concepts in the Netherlands. Through a theory and practice notion, the paper constructs a new classification for arts education. (Contains 3 figures and 15 references.) (BT)

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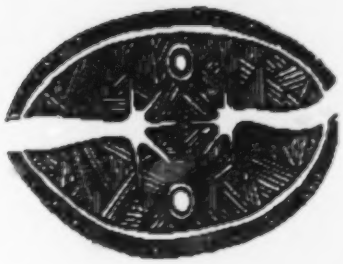

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"Arts Education: Mutual Influences of Learning to Know and Learning to Do"

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ARTS EDUCATION: MUTUAL INFLUENCES OF LEARNING TO KNOW AND LEARNING TO DO.

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Introduction

This paper has the intention of bridging two of the themes of this congress. 'Cultures and Transitions' is divided into sub themes that acknowledge the UNESCO goals in education: learning to know, learning to do, learning to live together and learning to be. In art education two of these themes take a special position. Learning to do, 'the application of knowledge', can be thought equal to the development of the expressive and creative abilities that are goals of art education. It concerns productive art education, the making of art, at school level what we call studio art, or in terms of school subjects, the activities of drawing and painting. Learning to know, 'a foundation for life long learning', is more or less equal to the development of the contemplative component of art education and the improvement of the responsiveness to works of art: reflective art education. It concerns the introduction to the arts by visiting museums, galleries, exhibitions, artist's studios, etc. and the acquisition of knowledge about art, art history, critical appreciation and esthetics.

At the moment a major change is taking place in the Netherlands in the curriculum of the upper secondary schools. The transition also includes the position of the art subjects. This time the government is the driving force in bringing about a large innovation in art education. Like twenty-five years ago, when the first innovation was initiated by a group of art educators the consequences of this change cannot yet be foreseen.
At an early stage in the preceding process it became clear that a shift in balance between productive and reflective art activities was taken into consideration. Therefore the national institute for art education (LOKV) commissioned a literature study to look into the relations between learning to do the arts and learning to know the arts. (Oostwoud Wijdenes and Haanstra, 1997).
In this paper some of the results of this study will be discussed. A bird's-eye view is presented of the different positions productive and reflective art education has taken in Dutch education. Then a comparison is made between the Dutch notions and the concepts of two major American Art Education movements, Discipline Based Art Education and Arts Propel.
Although the study also contained psychological models the comparison in this paper is limited to educational models. However necessary it is to come to grips with the processes at a psychological level, this will not bring instant clarity to the educational practice. Finally a model is constructed which specifies the mutual influences of productive and reflective art education.

Short history of productive and reflective art education in the Netherlands

Nowadays most art educators, at least in the Netherlands, agree that art education at all levels of the school system should teach at least both productive and reflective components. The pupils have to learn to do art activities and they have to acquire knowledge about art. In the past one hundred years however, learning to do (the productive component) has dominated instructional practice. Of course there have been several pleas, with different arguments, to pay (more) attention to art itself, through encounters with art, through knowledge about art and art history etc. Also instructional methods have come to the market that support teachers in this respect. Nevertheless the bulk of time allotted to the arts was spend on studio art.

Figure 1. Timetabel of Dutch Art Education

<1900	utilitarian, reproductive
1920	pedagogical, reproductive
1950	expressionist, productive
1975	pragmatic, examination production and reflection
1980	intrinsic, integrated examination of production and reflection
1990	cultural participation, production, reflection and encounters
1999	intellectualism, reflection and encounters
>2000	?

<1900
This domination of the productive component originated from the utilitarian roots of art education within the school system. More than 100 years ago skills like drawing, handicraft and textile crafts were deemed necessary for all boys and girls for use in later life as a worker, domestic servant or house wife. The prevalent educational principle then, was the principle of imitation and drawing lessons consisted mainly of re-producing geometrical patterns (Hermans and Schönau, 1988).

1920
Only much later, in the Netherlands around 1920, some theorists advised to add observation of artworks to the hands-on lessons. The idea was that the productive component contributed to the development of perception and that an element of aesthetics, good, educated taste should be added. But one of the leading art teachers in those days dismissed the whole idea by pointing out that 'creation and observation' as the activities were called in those days, are different and unrelated goals that demanded separate attention. But perhaps the main reason that this kind of art education did not gain much popularity is that primary school teachers were only educated to teach re-productive art.
In our present discussion it is relevant to mention that the influence of pedagogy on art education, lead to a strengthening of the position of (re-) productive arts education. The school reform movement relieved art education from it's utilitarian emphasis, and stressed the importance of manual activities and of emotional involvement in the art subjects as a counterweight against the bulk of 'intellectual' school subjects. With their slogan 'development of head, hand and heart' the school reform movement promoted a broad development, where all human faculties should be included. Within their reasoning art activities were valued because they belonged to the domain of 'the hand' and 'the heart'. There was scarcely need for more subjects that belonged to the domain of the head, like knowledge of art would be. Re-production was still dominant. (Asselbergs-Neessen, 1989).

1950
After the Second World War the movement of 'free expression' became very popular especially among the primary school teachers, who were educational generalists. The basic assumption of the 'free expression movement' is that every child has a unique artistic potential, that will flower best if developmental forces are given opportunity to follow their own path. This meant little or no instructional interference by the teacher and certainly no re-production. The teacher had to create favorable circumstances, give opportunity for art activities and had to give positive feed back. Many primary school teachers interpreted these guidelines in a minimalist way: they gave opportunity to draw and to do the crafts, they supplied the children with materials and preserved order in the classroom. Besides setting a theme, hardly any instruction was given. Evaluation of the works became a problem. The quality of re-productions was easily judged a process comparable to the judgement of the quality of handwriting. But criteria for judging free-hand drawings were lacking. The main workable criterion for evaluating the work children was that of involvement. The requirement was that the children worked seriously on their task, the quality of the product being no criterion what so ever. It was felt that if other criteria were used other than involvement, one was evaluating (the speed of development of) the personality of the children.
At the same time there was a tendency to consider 'art' as something with little relevance to children. Artworks in general were thought to be too complex for the child's understanding. A reduced presentation would violate the integrity of the artwork.

Articles in art teacher periodicals give the impression that art teachers preferred the principle of 'guided expression' above that of 'free expression'. Guided expression meant that the teacher took more responsibility for the developmental process. At an individual basis children were instructed, aided, stimulated and rewarded in order to overcome known difficulties. It was felt that the children did not have to re-invent the wheel and that certain difficulties have a negative influence on their motivation. Art knowledge could play a distinctive role, supporting art production. According to the theorists of guided expression, both

subjects served the same goal, that is 'learning to see in reality of the artist'. Learning to do the arts and learning art knowledge alike taught the pupils to look at images in a better way. (Rheeden, 1988)

In those days Art encounters were mainly organized for pupils of the highest classes of secondary schools. That was thought to be the age at which the complexity of the art works could be apprehended. The initiatives to organize these events did not stem from the educational system but from the cultural system. And because the encounters had nothing to do with the educational curriculum, they were organized as additional activities and were by and large paid for with money that belonged to cultural budgets. This situation did not urge teachers to think about a possible relation between their teachings and the art visits. It lasted until the nineties before at a theoretical level art encounters were connected to the purpose of art education at school (Oostwoud Wijdenes, 1997).

1975

In the Netherlands an important turning point in the relation between productive and reflective arts education occurred in the late seventies. Thanks to an initiative of a group of art educators the government consented in an experiment to introduce final examination in the art subject in upper secondary education (Beattie, 1990). Pupils could choose an art subject as one out of six examination subjects with which they concluded secondary school and which gave admission to higher forms of education. Because the examination of the art subjects had to be arranged in the same way as the examination of other school subjects a distinction was made between art production and art history /art analysis. The school tested Art production, but the testing of art history and art analysis took the form of a nation wide written examination. Consequently the curriculum was structured in the same way: art production and art reflection were separately taught. Later, past the experimental stadium, one of the school types was allowed to organize a more integrative approach. Both parts of the exam were nation wide and the school examination was not restricted to productive skills. It also contained elements of art history and analysis.

There was remarkable little opposition to these plans. Pragmatic arguments prevailed: the gain of status for the art subjects and for the art teachers was of more importance than the doubts about the possibility of a fair evaluation. It is not too much to say that the final examinations generated a complete innovation of the art curriculum.

In he first place art was brought into the curriculum. For the first time art knowledge (history and analysis) had to be taught systematically at the level of the secondary school. Several methods were developed and brought to the market.

In the second place the school examination also changed the productive part of the art subjects radically. Before the exams were introduced art teachers did not need to communicate about their lessons. The art subjects did not really matter: inside the school the performance of the children did not count when passing on decisions had to be made, and outside the school neither continued education nor the labor market was interested in artistic competence. It was said that every art teacher had his or her own curriculum. And almost nobody felt an urge to attune his or her programs. Because of the common goals that were set by the final examinations it became very necessary to consult each other. A lot of meetings were organized and eventually these communications lead to a kind of consensus what the demands in the practical and theoretical parts should be.

In the third place the exams generated a new awareness among art teachers and the influence of this went far beyond the curriculum of the upper secondary schools. This new awareness had a distinct influence on all art education in other parts of the school system. Gradually the notion that art was not relevant and too difficult for children disappeared and bits of art history and art analysis were introduced at all levels of the school system (Van der Kamp, 1980).

1990

The far reaching curriculum changes also made possible that not much later an endowment program was set up to stimulate school classes to visit Art Institutions, the system we have called Art Encounters. The insight arose that the official state policy on culture, to promote art participation was bound to fail if cultural institutions used the grants only to lower the financial barriers. Besides this, art education was a crucial instrument to lower the cognitive and status barriers of the arts. This kind of art education should take place both in the Art Institutions and in normal education (Oostwoud Wijdenes and Haanstra, 1994).

1999

At this point it is difficult to evaluate the most recent developments in the arts subjects in education. In the renewed program of the upper classes of the secondary school there are two almost opposite elements concerning the art subjects. It is certainly a great advantage that from now on all the pupils have to follow the subject 'artistic and cultural education'. The purpose of this new subject however is completely knowledge oriented. The students learn about the arts, visit the arts and make reports about their experiences. There hardly is time for productive activities. Besides this common new subject for everybody, pupils may choose an additional art subject, more or less comparable to the situation that existed before. But the contents of this

subject have become a serious point of disagreement between the art teachers and the ministry of education. The art teachers want to continue the successful integrated approach, where productive activities prevailed. The ministry on the contrary wishes that most time is spend on reflective activities. The main argument of the ministry is that upper secondary school prepares for higher education where intellectual skills dominate the curricula.
All in all the reflective component is getting more educational time at the cost of the productive component. Although this allocation of time almost certainly is not the choice of the art educators it is becoming a reality. It is as if educational policy aims at a bigger proportion of the population to participate in a reflective way in the arts. Already 50% of the Dutch population over 16 years participate in a productive way (Van Beek en Knulst, 1991).

Comparison of concepts

The analyses so far concerned the way art production and art knowledge are organized within school subject in the Netherlands. In comparison to the mayor currents in the USA an interesting observation can be made. Whereas the classification of DBAE is based on four disciplines, the classification of Arts Propel shows a unifying principle and has a psychological basis. The classification of the Netherlands seems to fall in between the two American movements.

Art Education in the Netherlands consists of

Production	learning to make art products
Reflection	learning to contemplate (observe, analyze) art products
Reception	learning to experience, to encounter the arts

Embedded in these notions is the idea that learning to know has two sides: encounter the arts and reflect upon them.

Discipline Based Art Education (Clark, Day and Greer, 1991)

- Art production
- Art history
- Art criticism
- Aesthetics

In this view art education is a multidisciplinary subject. Learning to do and the three means of learning to know have different disciplinary roots. Integration is not something that speaks for itself. Contrasting this view is the basic idea of Arts Propel.

Arts PROPEL (Gardner, 1989)
Artistic literacy: the active construction of meaning by producer and perceiver.

Production:	active construction of meaning by making artful products
Perception:	active construction of meaning by perceiving artful products

Now Arts Propel is a continuation of The Harvard Zero project. Their view of development in art is special because it is fundamentally an integrated view. Art education is aimed at artistic literacy, that is active construction of meaning by producer and perceiver. In sum they call this 'artistic literacy'.

Construction of a new classification

A well known educational classification principle is that of theory and practice. Many educational events are organized as an alternation of theoretical and practical instances. The concept of 'theory' is not used in the scientific sense of a coherent set of statements. It is used as a label for all the knowledge that is available also in the form of 'knowing how to do'. Combining the ways in which the visual arts can be experienced with the notions of practice and theory one gets a fruitful matrix.

Figure 2. Combination of art events and educational events.

ART PARTICIPATION	Practice	Theory
Production	1	2
Reception	3	4

As is recognized by many policymakers, art institutions and art educators, the focus of art education should be on actual and future participation in the arts. Participation in the arts can be specified as to two mayor events. One participates either in a productive way, making art, or in a receptive way, encountering, visiting the arts. Educational events are also digotomized as practical and theoretical instances. Looking at art education in this way makes it possible to specify the four different instances.

At point 1 pupils are given opportunity to be productive, to make drawings and paintings and do designs. At point three the children are given the opportunity to encounter the arts. They are acquainted with paintings and drawings and products of design. Often various forms of reproduction are employed, but visiting the arts in their context in art galleries, in artists workshops, in museums and the like, should not be neglected.
At the points 2 and 4 theory enters the picture. At point 2 the students are provided with knowledge about the process of making art. To improve their own practice pupils and students are taught new concepts and they are introduced to other techniques, other tools, other procedures, other materials, and to other criteria. At the same time they are stimulated to put theory into practice. Likewise at point 4 the pupils are taught knowledge about art products. To improve, to deepen and to enhance their experiences with art, students are made familiar with conceptual frameworks. These conceptual frameworks enable them to analyze artworks, to identify periods and styles, to verbalize their impressions and to relate their own comments to those of others.
Now the two theoretical parts together may be labeled as 'reflection'. 'Reflection' is defined as the capacity to look upon one's own working and thinking processes from a distance. Reflection is always connected to certain experiences, but the person has to distract him- or her from these immediate experiences to reflect upon them. In these instances often a comparison is made with earlier experiences of the person. And in communication, comparisons may be made with experiences of others. These kinds of reflections will lead to generalizations and to a restructuring of knowledge, because a connection is made with what was already known. In short 'reflection' leads to development and to new knowledge that can be used in the productive and receptive practices.
Besides this quality of taking distance 'reflection' has another marking quality. As Ecker and Kealin (1991) point out reflection is an activity with several levels of abstraction. The actual experience, making or viewing art is identified as the basic level. Reflecting upon this experience is of a different order, which is called 'criticism'. At the moment when this 'criticism' is itself taken into consideration again another level is reached, which is called metacriticism. If for instance the question is raised about the adequacy of the terminology used when criticizing, one is practicing metacriticism. But metacritics can be questioned themselves at the level of theory. And theory can be reflected at the level of meta theory. In short reflection has a potential of development.

These notions lead us to the following scheme.

Figure 3 Mutual influences between learning to know and learning to do in the arts.

ART PRACTICES	THEORETICAL LEVELS →
Production Role of producer	Reflection on production 1 2 3 4 5 6 7 8 ...
Reception Role of perceiver	Reflection on reception 1 2 3 4 5 6 7 8 ...

On the one hand we have art practices and on the other hand the theoretical levels. The practice of production consists of several roles of producers of art: students, amateurs and artists. The corresponding theoretical levels are levels of reflection about the creative processes. In education a continuous alternation between practice and theory is organized in order to get development going. Without this organization development of productive skills will come to a standstill at a very young age, resulting in the famous U shaped curve of artistic development (Davis, 1997)
The practice of reception contains the roles of the perceivers: pupils, art lovers, art historians, professional critics, etc. The related theoretical levels consist of the reflection upon the encounters with artworks. Theories are provided to further the perceptual and analytical abilities of the students and to develop their taste. Parsons (1987) is of the opinion that without education few students will reach a formal level of interpretation on their own.

The basic elements of all art education are that one has to provide for opportunities to practice art and for opportunities to get acquainted with art. But when that is secured one has to raise the level of sophistication by initiating reflection upon the experiences of making and perceiving art. Continuos alteration of production and reflection at the one hand and of perception and reflection on the other hand direct the developmental processes that lay at the core of art education.

Now we can return to our initial question: what are the relations between learning to do the arts and learning to know the arts?
Mutual influences between knowing and doing are in the first place embedded in the learning processes of art practices. Mutual influences consist of alteration of practical and theoretical instances **within** each mode of art practice. But there is another way in which knowing and doing can be related. Mutual influences **between** modes of art practices may be created in the reflection processes. At instances where students

step back from the actual experience of making art or of perceiving art, comparisons can be made or invoked that cross the borders of the modes of participation.

Thus the answer to our initial question is two-fold.
Learning to do the arts (i.e. to produce and to perceive) and learning to know the arts are intricately connected within each mode of art practice.
Learning to produce and learning to perceive may be connected at the level of reflection.

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